

NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

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MOMUS.

WRITTEN FOR THE NEW YORK CLIPPER.

Momus, god of mirth, thou art
To the heavy human heart,
As an angel of the skies,
Whose smile makes earth a paradise;
Darkness dost thou change to light,
Day bring forth from darkest night,
Winter change to Summer fair,
Desert to an Eden rare.
God of health, long life and grace,
Who doth bless the human race;
Richest boons that man may know,
Thou doth still on him bestow.
Naught impure can with thee dwell,
Thou all evil doth dispel;
Crime and sin before thee fly,
All of ill doth straightway die.
Friend of poor humanity,
God of light and purity,
Thou the soul doth still refine—
For thy mission is divine.
God, enchanter, angel thou,
Who from every human brow
All stain of sin doth swift erase,
And with the wreath of virtue grace.

INDIAN.

MYSTERIOUS BILL.

WRITTEN FOR THE NEW YORK CLIPPER.
BY NORMAN JEFFERIES.

Old Severn was the mystery of the local room. His full name—he gave it the day he applied to the city editor for work—was William Burton Severn, but no one of course ever thought of calling him that. Behind his back, we reporters, in referring to him, spoke of him as "Old Severn," until the sporting editor, a young gentleman in whose cranium the place usually occupied by the bump of veneration was represented by a visible depression, dubbed him "Mysterious Bill."

That name seemed so suited to the mystery's general appearance and manner that it was immediately appropriated by every occupant of the local room, except little Jimmy. He was the youth entrusted with the dual duty of hustling copy up the due and quelling the exuberance of musical messenger boys who were prone to disturb the struggling scribes by frequent outbursts of whistled melody.

The white haired, quiet man, with his subdued air and mournful eyes, inspired Jimmy with a feeling of respect which even the majestic managing editor had tried in vain to inculcate in that unwarmed youth. In his liking and respect for the newcomer, Jimmy was intensely loyal, and the reporters soon learned that the best way not to get the boy to run errands and perform other little services for them was to speak disrespectfully of his singular protegee.

It was through a case of the purest luck that Old Severn was given a place on the local staff of *The Whirled*.

One morning, when, to quote the words of the city editor, "the whole blanked town had broken loose," three of his men failed to report for duty, leaving their senior in the lurch of desperation. There had been a great fire, a triple murder and suicide, and several other events of minor journalistic importance. On his desk was a note from the editor in chief, ordering him to make a spread on an important church convention to be held at noon of that day. Good temper and mild disposition are not predominantly characteristic of city editors, but on this trying occasion it is not to be wondered that Laughlin lost his head and raved.

He ransacked his profane vocabulary in search of epithets to hurl at the derelict pencil pushers; he heaped maledictions on their absent heads, and laid up stacks of vengeance for the unhappy delinquents on their return. In the midst of his frantic festival he was interrupted by the sound of a meek, trembling voice:

"Can you give me anything to do?" it asked.
"Yes. Go down yourself!" was the reply of the late newspaper man, without looking up from his desk.

A half suppressed sigh lifted his eyes from his papers, a moment later. He saw a man making his way for the door with slow, uncertain steps. The remembrance of the various uncovered assignments struck him.

"Here! Come back here. What is it you want? Only be quick in telling it."

The old man returned. He said that he was a stranger, penniless and homeless. He wanted work—work of any kind, that would keep him from starving.

"Have you ever done any newspaper work?"

"No, sir. But I would like to try."

Laughlin had long ago concluded that his experience with those who "would like to try newspaper work" was sufficiently ample and variegated, but the situation was desperate, and he saw no alternative.

"Well, I'll give you a chance. Jump down Curran Street—no that won't do. Here, go up to Boreas Hall and get that church convention. I want everything that happens, particularly if the preachers go to scurrying."

Severn took the slip of paper with instructions on, and started off on his first assignment. To do him justice, he covered the meeting fairly well, considering that he was a novice, and, after the paper came out that afternoon, and the city editor found that after all his handicapping troubles he had not been "scopped" on any of the various events of the day, he cooled down into normal calmness, and had a long talk with the new reporter.

The result of the conversation was that Severn was taken on the staff.

"Not that I count on him setting things on fire," explained Laughlin to his minions, "but he is a good fellow to keep for church conventions and religious meetings. He won't look so out of place at those snaps as you do."

The newly enrolled member of the staff did not acquire alarming popularity. He was not communicative enough to suit his inquisitive fellow-workers. There was a queer look in his eyes, there were strange lines on his face, which told of

a story; but, try as they pleased, they were unable to draw him into talking of himself. Kierstedt, the political reporter; Gibbs, the sporting writer, and Lancaster, the society editor, all applied themselves to the task of pumping him, and all had the same story of failure to tell.

"There is one thing certain," said Hickman, the dramatic editor, "Old Mysterious isn't so old as he looks. There is scarcely a night that I don't run across him at one of the theatres. He generally locates himself in the front row, and sits as if he were frozen to the seat. He doesn't seem to have much time for the men in the cast, but he never

certain and subdued air had vanished, and as the man stood with his shoulders thrown back, facing the throng on the stage, he looked every inch the sturdy Roman, and as he spoke his figure seemed to expand, until there was left no trace of the Severn of the local staff of *The Whirled*. In his place was an actor who held the audience spellbound by the power of his art.

Hickman joined the city editor, but neither man spoke. They followed the scene in breathless silence until Severn came to the lines:

"Bear with me a little,
'Tis my last embrace. 'Twon't try

and was compelled to seek employment to keep from starving. One day he passed her on the street, but so changed was the old man that she did not recognise him. That afternoon the chance that he had waited for presented itself.

It did not take him long to convince the agent of the Star Dramatic Co. that he was able to take the sick star's place, and the notices of postponement of the performance were speedily recalled.

That night he played *Virginia*. Rather, he was *Virginia*. The *Virginia* was his daughter, and not until it was too late did she recognize her father's face through the grease and paint.



ESTHER LYONS
Actress.

takes his eyes off the women. It's my opinion that he is an old rone and a gay deceiver."

His opinion, as usual, did not seem to find favor with his colleagues, who, finally, tired of their fruitless inquiry, gave up the task in despair, and left Severn to pursue his course unmolested.

One Tuesday morning it was observed that Severn's usual air of calmness had been replaced by an excited manner which he seemed to be striving to repress. Many were the conjectures as to its cause, but in the midst of the busy day the change was forgotten. Late in the day the agent of the Star Dramatic Co., which had opened at the Park Theatre the night before, rushed into *The Whirled* office in great haste. The leading man who was to play *Virginia* that night had been taken suddenly and seriously ill. There was no one in the company who could take the part, and he was compelled to give notice of postponement. A few lines calling attention to the postponement were run in, and the agent departed, followed by Severn, who had an assignment to get a story for the next day from a returned missionary.

That night, a message was handed to Laughlin at his home. It read:
"For Heaven's sake, get here quick. Mysterious Bill is playing *Virginia*."

"(Signed) HICKMAN, Park Theatre."

Three times did the puzzled city editor read this startling document; then he soliloquized: "Parents or drunk. I've warned Hickman that he was going it too hard. I had better run down and see that he doesn't get into trouble."

When he arrived at the Park, he found the theatre open. Fringing the wall of the auditorium was a line of newspaper men. As he entered, the lines:

"Does no one speak? I am defendant here," caught his ear, and in the voice that uttered them there sounded something familiar. His eyes sought the stage, and rested on the central figure of the throng.

"Severn! By George!"

The *Virginia* was the old reporter. But the un-

Your patience beyond bearing, if you're a man. My dear child! My dear *Virginia*!"

The *Virginia* of the play seemed to shrink from the actor's embrace, as he continued:

"There is only one way to save thine honor. 'Tis this—"

A flash of steel, a scream of agony, and *Virginia* sank to the stage. A stream of blood stained her white robe.

"My God!" gasped Laughlin, "this isn't acting—it is real!"

The storm of applause which had arisen from the spellbound audience changed to shouts of horror. The iciness of the night sprang forward, but the old man was too quick for him, and, before his arm could be stayed, the blood stained blade had sunk into his bosom. When they reached him he was dead.

The next day Laughlin went through a severe struggle. It was newspaper instinct versus feeling. The morning papers had covered the startling tragedy in their usual comprehensive and imaginative way. Strange and wonderful were the romances they had weaved about the life and the dead *Virginia*, but more strange and wonderful was the story which laid on the city editor's desk, written by Severn himself a few hours before he dealt the fatal strokes. It was addressed to Jimmy, his only friend, and when Laughlin read therein the real name of his whilom reporter, he ceased to wonder at his powerful acting.

He was a famous tragedian of almost forgotten memory. His only child, the idol of his heart, as beautiful as she was wicked, had forsaken her father's home for a more seductive life. She became an actress, and her many deeds of brazen shame gained for her an acrid reputation.

The loss of his daughter, coupled with the knowledge of her shame, wrecked the actor's mind, and he conceived the idea of saving her by death. For several years he followed her about the country, seeking the opportunity. Once he lost track of her

In his letter the old man directed that his little savings be given to Jimmy, and thanked Laughlin for the position he had given him.

When the managing editor wanted to know why in the blank murder and suicide was not in *The Whirled*, Laughlin's reply was:

"It was all in the morning papers."

WHAT MIGHT CLEOPATRA HAVE LOOKED LIKE?

Sarah Bernhardt, in her new representation of *Cleopatra*, has departed from the traditional idea of the Queen's physique, and appears with aurea or reddish brown hair. That is probably an innovation in the direction of accuracy, the xanthous type certainly existing, and being highly admired in Greece, but why does not the great actress go a step further? She represents *Cleopatra* "brunet," her traditional color, but where is the probability of that? Europeans do not change their color in the East, nor has Egypt blackened the Copts; and *Cleopatra* was a pure Greek, a descendant of the Hecateidae (Ptolemy Soter having been a son of Philip), and heiress of a house so anxious for the purity of its blood, that it disregarded the human law against incestuous marriages. The great probability is that she was very like a modern Parisienne, with an eager, mobile face, but why does not the great actress go a step further? 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The Vaidis Sisters played last week one of the banner engagements of the season. "The Devil's Mine" 18.

The Valdie Sisters played last week one of the banner engagements of the season. "The Devil's Mine" is the title of the new play. "The Blue and the Green" opened 13. An Irish Arab" had nearly, if not quite, as good an engagement as it had the week before at the Haymarket.

PEOPLES.—Louise Dempsey makes her Chicago debut 13 in "The Veiled Prophet" extravaganza, and "The Devil in Paris" burlesque. In the company are Jennie Serine, Miss Evelyn, and Fish and Richardson. "The People of New York" was a good card last week. "Out of Sight" 18.

Mitchell retains her job for the second week. "Paul Kan-

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NEW DIME MUSEUM.

CO. IN THE NEW DIXIE MUSEUM—Prof. Peter J. Campbell's aerial ship, Nevada, Nellie Miranda (rag artist), Charles E. Hilliard (joint dilectator) W. S. Wetmore and Prof. Beiden's exposition of Joliet prison life.

OHIO.

Cincinnati.—One of the new farce comedies to go on the road next Fall will be "Horse and Horses." During the week two of John Russell's comedians were captured by Manager Thomas of "The Burglar" for the comedy. They were Charles Reed, of "Miss McGinty" and William Collier of "The City Directory." These gentlemen will tulid their continued association with Russell, "Horse and Horses" is being written by Mr. Reed.

GRAND OPERA HOUSE—Fratcher's Minstrels came to the Grand Opera House Monday night. The show was a fine one. The burst cork troupe remain four days, giving away 15 to Laura, Rigger, in "The Clemenceau Case" for the first time. The show is a very pretty bad, but the music was good. "The Little Troupe."

BAUCUS'S OPERA HOUSE—"The Still Alarm" opened it.

OPERA HOUSE is de

[illegible]

... New York early last week
... gone to Chicago, and

Columbus.—At the Grand Opera House, "The Burglar" opened a week's engagement Jan. 11. "A Horse Monkey" had a splendid week ending 10. "A Fair Exchange" closed last night.

The Metropolitan Opera House will reopen under the management of Mr. J. H. Welford after the attraction for four nights, to be followed 23, 24 by Henderson's comedians.

Mr. J. H. Welford & Robertson Dramatic Co., in "Only a Woman's Heart" and "The Banker's Cry," had good houses 19, 11. Frank I. Frazer has been engaged to produce "The Mystery of the Blue Train" which will end week ending 17. Next week will be "The Mystery of the Blue Train" and "Hans Sander." James C. Welch, Myrtle Atwood and Keating and Sadler.

Marysville.—Business is good. Opening 12, Lucile Birds, Verne Vaders, Campbell and Shepp, Hen Alford, Kitty May Lucie, Harry McLeary and the Keweenaw Quartet.

BURLINGTON AMUSEMENT HALL.—The Kilgill Family have secured the rights for a year for a new business.

GAIETY THEATRE.—Kitty Herkling while rehearsing some of the features of the Mexican lady set on foot a scandalous affair some 121, breaking both her wrists and receiving other injuries which necessitated her, for several months, being taken to St. Francis Hospital where every attention was rendered.

9.—'Bluebeard Jr.'
seller Jan 5, 6 "Mon"

Toledo.—Bluebird Jr." had good business at the Wheeler Jan. 8. "Honest Hearts and Willing Hands" gave a top-notch opera performance. The company, in their best form, performed last week's success, Henderson's Chicago Opera Co. comes 16, 17, M. C. A. Opera Co. 23 24. "The Bottom of the Sea" has a good week at the People's, closing 10. "Master and Commander" has the second week of its run, closing week of 19. "The Hustler," week of 20. At Dixon Standard this week: Gibson and Madison, Dixons Brothers, Frankie Clifton, the McArvys, Brennan and Bailey and the stock. Billy Sheppard, who has been traveling around the country singing Medicine Co. No. 1, is no stage manager of this house.

Akron.—At the Academy of Music "A Pair of

packed houses. Comb
on line 10. A in

[illegible]

In addition to the Will

Terre Haute.—At the Wilbur Opera House, "T. Farley" Jan. 5, had excellent business. "Evangeline 6, met with success. "A Barrel of Money" drew a full crowd. Coming 20, "Spider and Fly" 21, "The First 22, Pat Kemmerly, J. Kolmer, Henry Gilroy and the Wilbur Opera Co., joined "A Barrel of Money" and on it will succeed Richard Brown as Haystack. George Nicola, manager of the Standard Theatre, Milwaukee, started from here as advance agent of "Barrel of Money," succeeding W. J. Benedict. . . . in the performance. He was announced as stage manager, and it is said he will replace John Gilroy in that.

-0-0-0-

ALABAMA.

Mobile.—At the Mobile Theatre, Primrose West's Minstrels had good patronage Jan. 2, 3. T.

Original Royal Marlon
advertised in the pa

Birmingham—At O'Brien's Opera House, 12 "The Pearl of Pekin." Alexander Salvini drew large houses, 8, 7. Rheta had a packed house 8. "The Pearl of Pekin" was the last of the season. Rheta arrived at 7.45 P. M., and went directly to the Opera House. The curtain went up at nine o'clock.

◆◆◆

MISSISSIPPI.

◆◆◆

Vicksburg—"The Little Tycoon" came to the New Year's play, and did the better business than the boys. Standing room was sold at a premium before arrival of company. Miss Orlean's Circus was here for a week and did a good business. Coming: "The Lord Sennacherib" at 22, Bell's Marionettes 13, 34, Henshaw and Ten Breck 21, 22, Roland Reed 23, 34.

AMONG THE PLAYERS EVERYWHERE.

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One day, however, before it is too late, threatening Diana, he persuades her to procure for him the pardon of her lover. This she seemingly consents to do, but upon seeing her lover she confesses her guilt at love, and urges him to fly from his impending peril. Fugues is at hand, however, and overhears her confession. He stabs her for her treachery, and is in turn shot by the Marquis.

Charleston.—At Owens' Academy of Music the "Old Homestead" packed the house Jan. 5, at ad. prices. Annie Fixley, 6, had a good house. "The Summer" had a moderate house 7, but fell off 8. Coming; see Ivy Leaf" 13. Rheas 73.

OUTH CAROLINA.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. A vertical crease is visible near the right edge, suggesting it was once folded. The overall tone is a warm, off-white or light beige.

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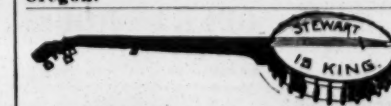
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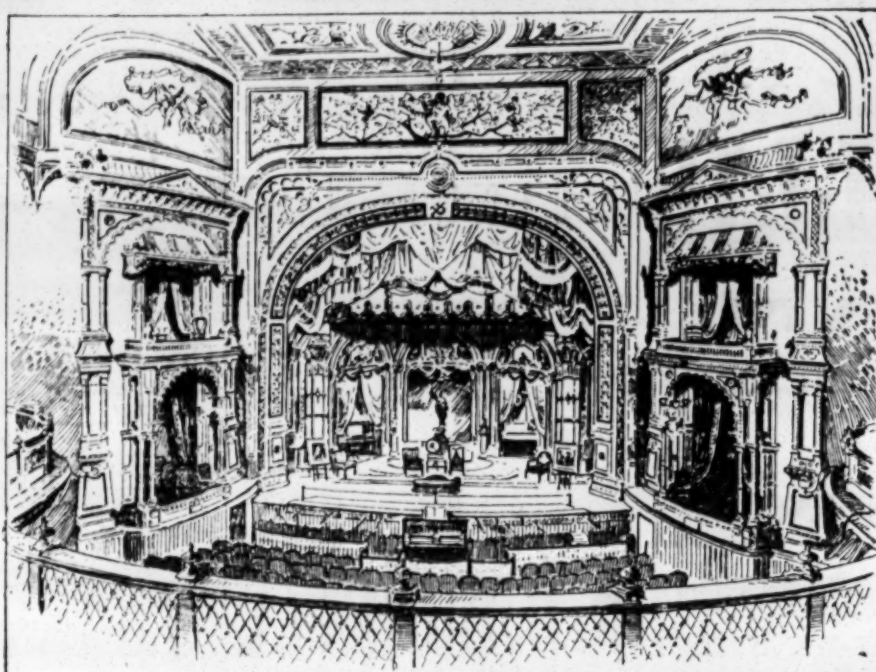
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<p>W. M. MILLICAN, German Comedian and Champion Wooden Shoe Dancer of America. as Felix Schmart, in "SI PLUNKARD" Big Hit. Singing Henry Lloyd's latest song, entitled "Soap, Soap, Soap." Permanent address, CORRY, Pa.</p> <p>HENRY E. LLOYD, As Moses Wilton in "SI Plunkard." "My sentiments exactly." Permanent address, NEWARK, N. J.</p> <p>PROF. C. F. TYRRELL, Euphonium Soloist and Bandmaster, "SI PLUNKARD" Co. Permanent address 345 N. THIRD STREET, Reading, Pa.</p> <p>WALTER KELLAND, Cornettist, "SI Plunkard" Co. Permanent address, KINGSTON, N. Y.</p>	<p>EDWARD DYAS, As Jasper Cummings, in "SI PLUNKARD." Permanent address BALTIMORE, Md.</p> <p>MISS MACCIE RICE, As Eliza Simpkins, in "SI PLUNKARD." Permanent address, OSWAYO, Pa.</p> <p>H. A. TUTHILL, Clarionettist, "SI Plunkard" Co. Permanent address, WAYMART, Pa.</p> <p>JESSE DAVIS JR., Euphonium Soloist and Double Bass, "SI Plunkard" Co. Permanent address, ATHENS, Ohio.</p>	<p>MISS LETTIE WRIGHT, Singing and Dancing Sourette, as Dora Page in "SI Plunkard." Permanent address, CATSKILL, N. Y.</p> <p>MR. E. D. RICE, Comedian and Character Actor. As Extra Page in "SI Plunkard" Permanent address, OSWAYO, Pa.</p> <p>HENRY DOBBS, Leader of Orchestra, Trombone in Band, "SI PLUNKARD" Co. Permanent address, FOLGHEEPSIE, N. Y.</p> <p>W. ALTHAUS, F-ist Cornettist and Second Violinist, "SI PLUNKARD" Co. Permanent address FINDLAY, Ohio. Care of Elks' Northwestern Band.</p>
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